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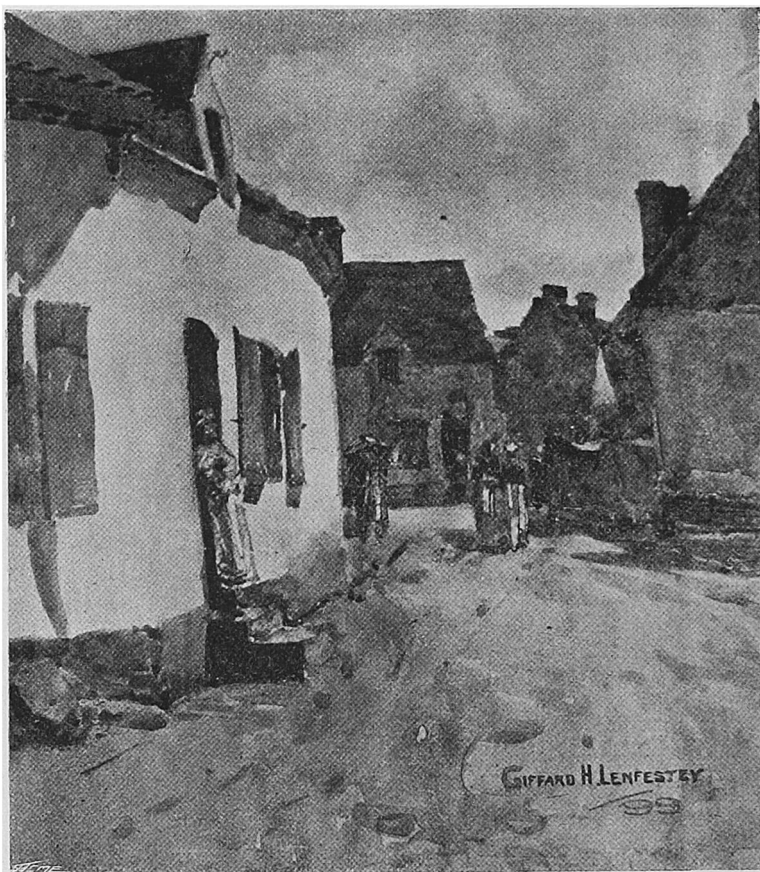
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THE VILLAGE STREET
BY GIFFARD H. LENFESTEY

G IFFARD H. LENFESTEY BY G. C. WILLIAMSON

ONE of the men whose work is always welcome to the present day critic, is Giffard H. Lenfestey, and although he is quite a young man and has his position to make in the world of buyers, yet few modern water-colour painters deserve recognition as well as he does.

His pictures have had special attention lately at the Society of British Artists and at the show of the London Sketch Club.

These two Societies, the Society of British Artists and the London Sketch Club, represent two different ideals of impressionist art. In the one, the acknowledged aim is for sound, strong, work out-of-doors; in the other for rapid, effective work in the studio from a set subject. For a man to be great in each Society betokens a

remarkable talent, and a pretty sure forecast may be made of his future. It is hopeless to expect the authorities of the Royal Academy to do more than grudgingly admit impressionist works into their galleries, and the fact that a man of such marked individuality as Giffard Lenfestey has been hung there on several occasions, is a tribute to him of no ordinary merit and is cheering to those who, visiting the R.A. year after year, deplore the absence of strong virile work, free from the hard and rigid lines that cramp and confine so many of our modern artists.

Mr. Lenfestey is not one of the artists who follow blindly a leader, or who run on certain lines because they are popular and to be recommended, but he has ideas of his own, is conscious of his message and is determined to give that

GIFFARD H. LENFESTEY

message to an unwilling world and to wait his time for a full recognition. He is a South Kensington student who, fortunately for himself, has had to depend on his own resources entirely in his preparation for the life of an artist. Born at Faversham, he began life in the commercial world but was not destined to remain a chemist or to rise to the higher branches of the healing art to which he at one time aspired, for the

day-by-day he was treading, and at quite an early age commencing the method of teaching which has now made him well-known to students. During one vacation, although such a young man, he took over a party of students to France and made all the arrangements for them to stay for a while in some of the most picturesque towns of Normandy, and directed them in their work, while he himself studied with them



THE OLD MILL, BY G. H. LENFESTEY

ability to draw which had very early been noticed, began to exercise a profound influence upon his thoughts and he discovered that his *métier* was art and not medicine. Migrating, therefore, to South Kensington, he started as a student, with the notion at first of becoming a teacher. He paid his fees for a very short time, as his ability soon won him a free position, and from that day nothing eluded him and a scholarship soon lay within his grasp. Every moment of his day was filled, as in the intervals of his own study, he was coaching others in the paths that,

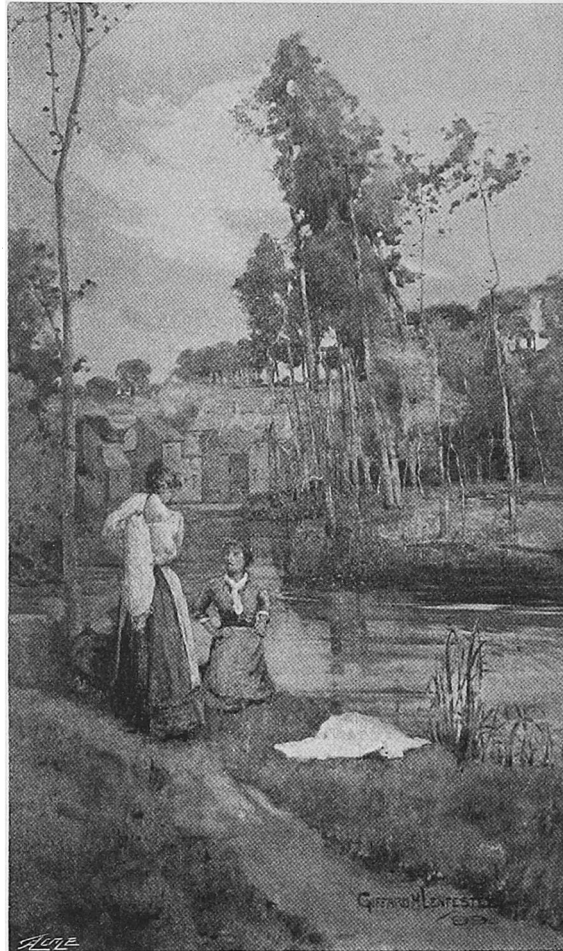
the architecture of Chartres and Rouen. On another occasion, he journeyed himself to Paris and filled up the whole of his vacation by hard work in a Parisian studio, working day and night to perfect himself in his drawing. Eventually, he did not remain out the whole of his time at South Kensington, but again betook himself to Paris, the goal of every sound artist, and there laboured hard to make his time of the greatest service to his after work. The result of all this devotion to his ideal can be seen now. He possesses, thanks to his own exertions, some

ART-TEACHING BY CORRESPONDENCE

considerable skill in drawing and an unerring eye. His work has a direct force that is noteworthy and a truth that is remarkable, and these qualities will be seen more and more as he grows in years. In exhibiting, he has had works accepted in the water-colour room at the Royal Academy, and at almost every provincial exhibition, and his work promises considerably greater successes for the future. It is of the kind that is wanted. He has a good sense of composition and a knowledge of colour, faith in himself, which is a great advantage, and a stern determination to rise and to be known, coupled with a constant desire to learn and an intimate acquaintance with his own defects. Thus equipped, there can be little fear of failure. He is not strong at present in figures, but on the other hand, he has a very good sense of what is required to make up a landscape, a truthful manner of presentation and a love of rich full colour. Above all, Mr. Lenfestey has a genius for teaching and in teaching others he is constantly teaching himself. His out-of-doors class at the Friars, East Acton, held in conjunction with his firm friend, Mr. H. P. Clifford, who, like himself, is an R.B.A. and a regular exhibitor at the Suffolk Street Gallery, is deservedly a great success and is extremely popular. His great claim to more than usual consideration consists in his having founded the Technical Art Correspondence College and in carrying on the work, in connection also with Mr. Clifford, assisted by several other artists. Mr. Lenfestey realised that there were

many subjects, such as Geometry, Principles of Ornament, Design, Anatomy, Perspective and Architecture, which could be taught by correspondence even better than orally. His idea is to set his pupil reading in the right direction and then by careful question and by actual work to test the knowledge acquired; to do this at

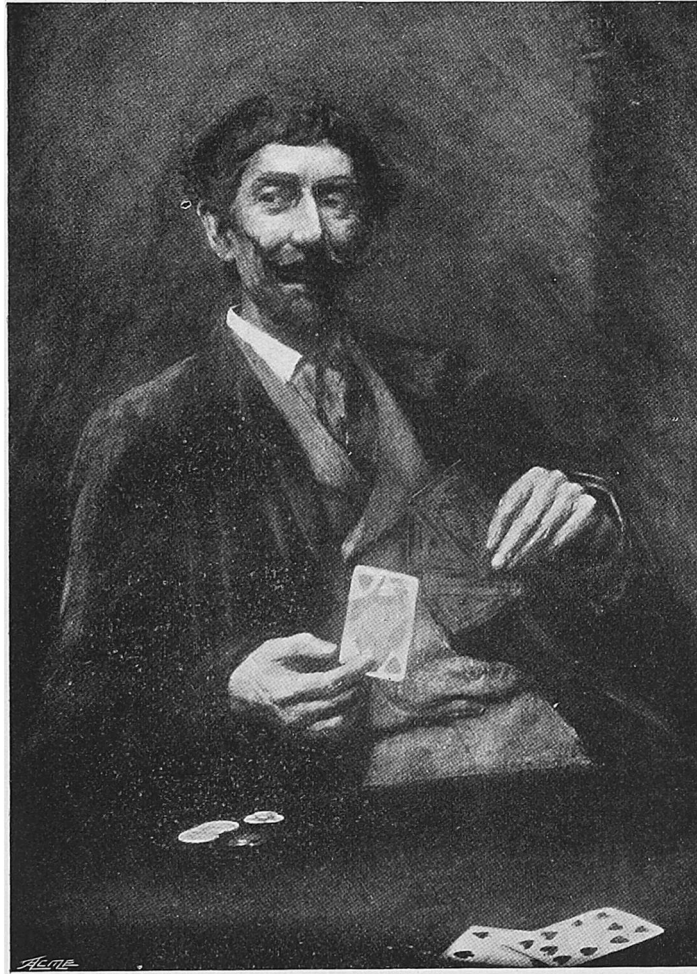
regular and fixed intervals and to continue these tests, worked out in the quiet of home by determined and hard-working pupils, for a definite period, correcting steadily the result and returning the answers and exercises to the pupil so that he may see what his progress has been. In the needful preparation for the life of an artist, a knowledge of these subjects, in all their dryness, is needful, and in examinations, especially for the life of a teacher, it is demanded and cannot be omitted. In the ordinary lecture room, too much at a time is often given and too little is absorbed, but by means of these admirable lessons, with their carefully adjusted proportion one



A LANDSCAPE
BY G. H. LENFESTEY

to the other in gradually rising ratio, just the amount of technical pabulum is administered that can well be assimilated, and the assimilation of it is accurately tested. Thus, in the Anatomy lessons, the first is on the joints and the trunk and then follow four other lessons on the joints of the body down to the foot—the sixth lesson is a revision of lessons from one to five before the muscles are commenced—six lessons on the muscles follow and then a general test paper on the whole. The same system is adopted in all the other subjects, and the

G. H. LENFESTEY



THE CARD-PLAYER
BY GIFFARD H. LENFESTEY

preparation that is in this way given to many students to whom lectures would be impossible, is so useful, that a large percentage of the pupils of the college, pass well in their examinations or enter upon the positions for which they are trying with the ease that is only begotten of diligent study and complete assimilation of the subjects taught. It will, of course, be readily conceded that there is much in the rudiments and details of the sciences kindred to art that can be taught in this way, and the success of the pupils is the best answer to those who object to the system, while, for the practice of the art and for all that work alone can teach and which Mr. Lenfestey is not foolish enough to try and teach by correspondence, there is the out-of-doors studio, that has been already mentioned, to continue the course with practical work. No one but an artist who has himself gone through a course of such training and has perfected himself in the

foreign schools and has also studied his subject thoroughly from buildings and books, could carry on such a work or know in what respect the training in oral schools is deficient, while to the teacher himself the advantage is very great. While preparing others, he is himself learning and impressing upon his own memory what he has learned, and when to this is added a genius for teaching and a love of it, the result that is seen in Lenfestey and Clifford is sure to appear. We are to see more of each of these talented young men in the future if we mistake not. They are certainly amongst the coming men. More skill in the drawing of figures will come with experience, greater power in colouring is rapidly advancing over the work that the last few exhibitions have produced, and the drawing is so good and so sound, that all the other qualities that are needed cannot fail to appear. Few men, certainly very few young men, have



YOUNG
BY GIFFARD H. LENFESTEY



ADSLIFT
BY GIFFARD H. LENFESTEY

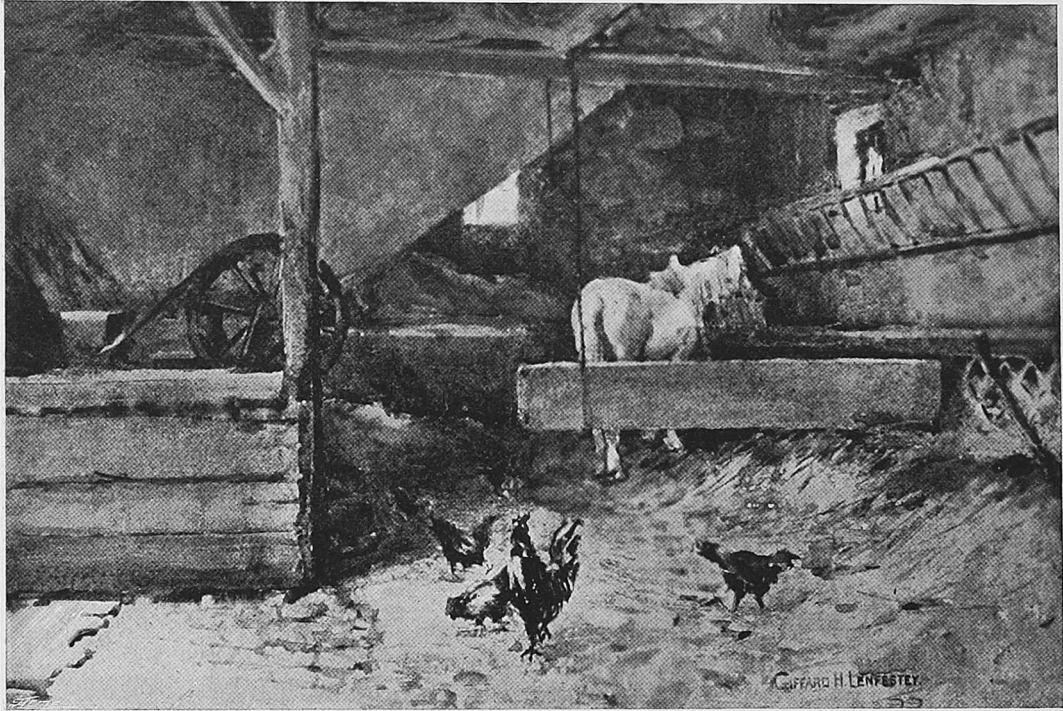
THE ARTIST



THE MID-DAY DRINK
BY GIFFARD H. LEN-ESTEY



BETWEEN THE SHOWERS
BY GIFFARD H. LEN-ESTEY



THE BARN
BY G. LENFESTEY

given such pains to architectural drawing as has Mr. Lenfestey, and to say that some of his work closely approaches in care and skill to that of the late Lord Leighton, is to give to him a very remarkable praise but the praise is well merited.

A drawing of a staircase in Rouen Cathedral, reveals not alone the power to see the knowledge of construction, but the power to convey all this knowledge in a manner that is full of fine detail without losing the strength of the subject, and to many of his studies of Chartres the same praise may be given. He is an artist capable of taking pains, open to criticism, ready to learn, and with these qualities based upon considerable knowledge and skill and an experience far in excess of his years, we can predict for him a future full of noteworthy events and to be crowned with honour.

Quite recently Mr. Lenfestey has been on a sketching tour through Italy, whence he has returned with a vast number of water-colour drawings. Florence, Siena, and Venice have supplied him with the principal motives which are treated with rare force and unconventionality. He has studiously avoided to add to the appalling number of hackneyed Venetian scenes

with which the windows of picture dealers have been filled for so many years. Effects of evening and night on the Lido or the lagoons had more attraction for him than the familiar forms of the palazzi on the Canale Grande; but, although he has not yielded to the temptation of the bright, spotty, modern Italian palette, his distinctly personal views of the 'Queen of the Adriatic' are painted with irresistibly convincing truth to nature.

METAL WORK IN DOMESTIC DECORATION BY HUGH B. PHILPOTT

A FEW weeks ago I happened to be in the newly decorated smoking room of an important London club. The decorations had been carried out in elaborate and costly style, but the electroliers and electric light brackets were of the cheap, showy type one might expect to find in a middle-class suburban villa—poorly designed and fashioned in thin brass, every leaf of which had been stamped out by machinery in a Birmingham